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CATALOGUE

OF A

AN EXHIBITION OF PICTURES

BY

JAN STEEN

BORN 1626 (?) DIED 1679

Organized by Messrs. Dowdeswell in aid of the National Hospital for the Paralysed and Epileptic

(OPENED BY H.R.H. THE DUCHESS OF ALBANY, 13TH MAY, 1909)

MAY & JUNE, 1909

THE DOWDESWELL GALLERIES
160 NEW BOND STREET
LONDON
W.

For Chronological List – Burlington XV, p. 243.

PRICE ONE SHILLING.

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NOTE.

THE Biographical Note of the Artist and most of the descriptions of the pictures are taken, by kind permission of Messrs. Macmillan & Co., Ltd., from Volume I. of Mr. E. G. Hawkes' Edition of Dr. Hofstede de Groot's *Catalogue Raisonné of the Works of the most Eminent Dutch Painters of the Seventeenth Century*. The titles are also taken from the same source with the exception of No. 9, which is a portrait of Jan Steen's Wife and not that of his Mother.

The sizes given are in every case those of sight measurement and the height is given first. The terms 'right' and 'left are used from the spectator's point of view.

In the references in the Catalogue—

'G.'=Hofstede de Groot's *Catalogue Raisonné*, as above, (Macmillan & Co., 1907.)

'Sm.'=Smith, *Catalogue Raisonné*, vol. iv. (1833).

'Sm. Suppl.'=Smith, *Catalogue Raisonné*, *Supplement* (1842)

'W.'=Westrheene, *Jan Steen: Etudes sur l'Art en Hollande* (The Hague, 1856).

THE GETTY CENTER
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Jan Steen.

JAN STEEN was born in Leyden about the year 1626. The date of his birth is uncertain. It is inferred from his own statement that he was twenty years of age when, in November 1646, he enrolled himself as a student at the University of Leyden. Two years later he was among the artists who founded the Leyden Guild of St. Luke. In 1648, then, he was no longer a student. According to Houbraken, Steen's master was Nicolaes Knupfer, a native of Leipzig, who was trained as an artist under the influence of the Utrecht painters; Arie de Vois, who was about five years younger than Steen, is said to have also studied under Knupfer. It is known that Knupfer resided for a time in Leyden, and it is not impossible that Houbraken's story was based on fact. Probably Steen learned only the elements of his art from Knupfer; his pictures show no trace of Knupfer's style of painting or composition. The same may be said of Jan van Goyen, who is alleged to have been Steen's second master, and became his father-in-law. The true predecessors of Jan Steen in Dutch painting must be sought rather in Jan Miense Molenaer, first of all, in his early pictures of peasants and children (1627–40), and then in masters like Esaias van de Velde, Joost Cornelisz Droochsloot, and Pieter de Bloot, who introduced into their landscapes small and finely drawn figures of peasants such as are found in Steen's earliest

pictures. Jan Steen, however, owed more to his own genius than to these precursors. The only man from whom he could have acquired the distinctive qualities of his art was Adriaen Brouwer, who died in 1638; but from a technical point of view Steen as a painter was more closely related to any of the four painters named above than he was to Brouwer.

In 1649 Steen went to The Hague and stayed there until the middle of 1654. Then he leased a brewery in Delft for six years, and is repeatedly mentioned in documents in the Delft archives for the years 1656 and 1657. He is casually mentioned in 1653 and 1658 as a contributor to the Leyden Guild of St. Luke. During the years 1661–69 he is repeatedly mentioned as a resident in Haarlem. From 1669 to his death, early in 1679, he lived in Leyden, where he obtained permission from the magistrates in November 1672 to keep a tavern in the street called the Langebrug. His first wife, Margaretha van Goyen, died at Haarlem in 1669; Steen was married again, 22nd April 1673, to Maria van Egmont, widow of the bookseller Nicolaes Herculens.

Nothing need be said here as to the private life of Jan Steen, whom Houbraken represented as a dissolute man and an habitual drunkard. Since the appearance of the book by Westrheene, *Etudes sur l'Art en Hollande* (1856), no further defence of Steen's character has been required. It must, however, be admitted that he was careless in money matters and of a restless disposition; this is shown by his many changes of abode between Leyden, The Hague, Delft, and Haarlem. As he could not earn enough by painting, he had to follow other occupations, first as a brewer and then as a tavern-keeper. But the large number of pictures painted by him shows that his brewing and tavern-keeping did not take up much of his time.

The rapid growth of his fame is shown by two statements. First, there is the tradition, not altogether trustworthy, that the Archduke Leopold Wilhelm sent one of Steen's pictures to Vienna as early as 1651. Secondly, there is an unpublished letter—found by O. Granberg in Sweden—which the Swedish agent, H. Appelboom, wrote on the 13th July 1651 to Field-Marshal Wrangel, then acting as Swedish Governor-General of Pomerania; Appelboom's letter was to accompany a consignment of Dutch pictures, among which there were as many as four by Jan Steen.

Although Jan Steen was one of the most versatile of the Dutch painters, his strength lies in one special department, that of humorous scenes from the life of the people. It is the life of the people in the fullest sense of the word—the life of the great mass of the nation in joy and sorrow, at work, at table, at their beer or wine, in the song or dance, in sickness or saying grace, in the family festivals as well as in the public merrymakings. The pictures of subjects outside this field are exceptional, having regard to the number and importance of the pictures of popular life.

The portraits and the representations of cultured society are the exception, as well as the wholly serious pictures, in which there is not a spark of humour. The fairly numerous pictures of Biblical, mythological, or historical scenes become, in Jan Steen's hands, scenes from contemporary life. It is not that Jan Steen wished to caricature history. He has simply imagined the emotions that would be produced on the people of his day by scenes such as that of Moses striking water from the rock, the binding of Samson, the rage of Ahasuerus, the miracle at Cana, the continence of Scipio Africanus, the rape of the Sabine women, and the like, and has planned his pictures accordingly. He cares nothing for

historic truth or local colour. But when he can introduce a touch of humour he does not refrain ; though his humour, which reflects the manners of his day, often seems very coarse to us.

Besides the variety of Jan Steen's subjects, his colouring and lighting and his purely technical skill deserve unqualified praise. When, however, one studies his draughtsmanship, a number of sketchy pictures are to be unfavourably distinguished from the great mass of his works. These sketchy, superficial, and often almost crude pictures, are distributed over the whole of the master's artistic career, and are contemporary with his most finished works. The explanation of this remarkable fact is still to seek.

In his rendering of effects of light, Jan Steen shows a preference for warm and delicately felt light and shade, emphasised by his love of warm yellow and red tones in his costumes, and by reflections in yellow metal, as, for instance, in brass vessels, carved gilt picture-frames, and the like. He uses a vivid brick-red, and with it very often a bright blue, that has unfortunately been employed to excess in several masterpieces, thus weakening the general effect.

The artist achieved the perfect representation of materials by means of that careful painting of details, in the best sense of the word, which was especially practised in Leyden. Although no piece of still-life, properly so-called, by Jan Steen is known to exist, there are in almost every one of his pictures draperies, costumes, metal objects, furniture, musical instruments, and the like, which may, in point of execution, be compared with the best examples of still-life painting.

The landscape backgrounds in Steen's earlier pictures resemble most closely those of Isaac van Ostade, who was of about the same age ; there are the same village-

streets going diagonally across the picture—streets bordered with trees, between which are seen houses and the roofs and steeples of churches. Steen's trees, too, have the somewhat hard and mannered shapes of the trees in the Haarlem master's paintings. Arrived at maturity, Steen shows more freedom in his treatment of landscape, but he adheres to the convention of irradiating the clouds and horizon with an evening-glow that is regularly repeated. In this respect he resembles most nearly his Amsterdam contemporary, Johannes Hackaert, to whom the landscape backgrounds of Steen's pictures have often, though wrongly, been ascribed.

Although nearly fifty dated pictures, between the years 1650 and 1677, illustrate the development of Jan Steen, it is very difficult to sum up the course of his art accurately in a formula. One cannot truly say of Steen, as one can of Rembrandt, that his work was laboured, neat, and full of detail in his youth, and broad and free when he came to maturity. Nor can one say that, like the average artist of that day, Steen began by making his work warm in tone and national and individual in character, and that in his later years his work became cool in tone, smooth in texture, excessively finished, conventional and academic. The problems of Steen's career are deserving of further study.

Catalogue.

1. CHRIST IN THE HOUSE OF MARTHA AND MARY.

G. 51.—A composition of fourteen figures, who are mostly sitting at a table which stands in the centre. In the foreground are a large curtain and various objects of still-life, such as fish, vegetables, fruit, and kitchen utensils, all rendered with great care. On the right Martha enters with food. On the left is a fountain, with which a child is playing. The work recalls the picture in the Arenberg collection, Brussels (46).

Signed in full; panel, 29 inches by 29 inches.

Lent by Sir John Stirling Maxwell.

2. THE VILLAGE FETE.

On the outskirts of a town a numerous company is gathered. Some dance, while others listen to a quack doctor on the left. Two men on horseback are in the centre, whilst on the right five people and a baby are in a boat. Some boys are playing and bathing in the foreground. In the background are seen boats and houses among trees.

Signed in full; canvas, 25 inches by 31 inches.

Lent by Lord Desborough.

3. AN INTERIOR WITH A MAN DRINKING.

G. 833.—On the left is a woman seated. A man diverts himself with a young woman. The man wears a red costume and mouse-coloured cloak, and holds a glass of wine in his outstretched hand. The woman is dressed in a blue gown, a light grey-green jacket

trimmed with fur, and a brown skirt; she has a pipe in her right hand and a white jug in her left. In the right background are a fiddler and another person. In front of the man are a charcoal-pan and a pipe.

Signed in full in the right-hand bottom corner; canvas, 22½ inches by 19 inches.

Lent by Charles D. Crews, Esq.

4. THE VILLAGE FAIR.

G. 625.—On the right is a stage upon which comedians, one of them with a mask, appear. In front of it, among numerous spectators, are a horseman, a woman with a child in her arms, and a lady and gentleman. Farther to the left are a waggon and another horseman. Behind these are a cottage under trees and a church tower. On the left in front of a tent a woman sits conversing with a man who stands before her. Near them is a jovial peasant with his wife holding his arm. In front is a company of beggars on the ground. In the background are two booths.

Signed in full; panel, 18 inches by 25½ inches.

Lent by Dr. A. Bredius, from the Royal Picture Gallery, The Hague.

5. THE MARRIAGE AT CANA.

G. 48; Sm. 100 and Suppl. 52; W. 85.—In a large vaulted hall with pillars, a company of twenty-nine persons is assembled at a table standing on a platform. Musicians are playing in a gallery supported on pillars. In the centre Christ is in the act of turning the water into wine. To the left on the steps is Jan Steen as the host; he is turning to go because the wine is finished, but a woman pushes him back and a guest holds him fast by the doublet. In the foreground are ten persons; three of them are tasting the wine. Among them is a lady in grey silk who raises a glass to her lips; a man in a yellow dress with a red hat looks at her

incredulously. Behind them is a negro servant. A dwarf and other persons fill the scene.

Signed with the monogram; panel, 25 inches by 32½ inches.

Lent by Otto Beit, Esq.

6. LOVERS FEASTING.

G. 791; Sm. 9; W. 342 and 457.—A man and a woman sit at a table with a pasty on it and two pewter plates. She drinks a glass of wine which he has just poured out, and holds an orange in her left hand. The man, who wears a tall hat, holds the jug in his right hand and caresses the woman with his left.

Signed in full in the left-hand bottom corner; panel, 9½ inches by 8 inches.

Lent by Mrs. Joseph.

7. THE LUTE-PLAYER.

G. 408; Sm. 157; W. 101.—A young lady, dressed in a pink skirt, showing a white petticoat, and white silk jacket, with a light-blue mantle over her shoulders, listens attentively to a richly dressed man who plays a lute. Beside her lies a viol. An old man watches her from behind a pillar. In the background is a view through a doorway, with a serving maid.

Signed in full on the letter in the lady's hand, and in the left-hand bottom corner; panel, 15½ inches by 12½ inches.

Lent by the Marquess of Bute.

8. THE WEDDING.

G. 462; Sm. 107 and 111; W. 73 and 142.—In the background of a room is a large table covered with a white cloth, upon which are the remains of a meal. The bride and bridegroom sit on the farther side of the table, and receive the congratulations of the guests. To the right are musicians playing.

In the foreground a jovial man sits on the floor holding a jug in one hand and a wooden pail in the other. Behind him is a woman with a child at her breast. One man has climbed on to the table. Children look in at a window to the left.

Signed in full in the middle, and dated 1667; canvas, 38½ inches by 60½ inches.

Lent by the Duke of Wellington, K.G.

9. STEEN'S WIFE WITH A MANDOLINE.

G. 441*a*.

Signed in full on the right; panel, 12 inches by 10½ inches.

Lent by J. P. Heseltine, Esq.

10. BATHSHEBA RECEIVING A LETTER FROM DAVID.

G. 14; Sm. 158; W. 400.—A young woman dressed in pink stands in a handsomely furnished room, leaning her elbow upon a table. She looks attentively at an old woman, with a stick in one hand and a letter in the other, who enters the room. In the foreground is a dog; in the background through an archway David is seen upon a terrace.

Signed in full on the left; panel, 15 inches by 12½ inches.

Lent by the Marquess of Bute.

11. BAD COMPANY.

G. 109; Sm. 78; W. 74.—A man who is smoking rests his foot on the lap of a girl, who has a wine-glass in her right hand. At the table at which they are sitting a woman has fallen asleep. A boy takes something out of her pocket; two children look on amused. In the background is a fiddler smiling at a girl. A monkey has climbed upon the canopy of a bed and plays with the weights of a clock. Through a half-opened door is another room in which a fire is burning. On the floor in the foreground lie cards,

oyster-shells, the smoker's hat, and a dish with a ham, at which a dog is sniffing.

Signed in full upon the slate lying on the floor; canvas, 30½ inches by 34½ inches.

Lent by the Duke of Wellington, K.G.

12. THE PHYSICIAN'S VISIT.

G. 136; Sm. Suppl. 9; W. 69.—The physician, dressed in black, writes a prescription for a young woman, who lies in bed behind him. The nature of her complaint is suggested by a picture of a love-scene which hangs on the wall. The mother, standing beside the physician, looks at him with a meaning smile. Near her are the father and a boy holding a syringe. In an arched recess above the door is a figure of Cupid. A piece of paper lying on the floor is inscribed 'Hier baet geen medisijn' ('Here medicine is useless').

Signed in full on the piece of paper; panel, 23½ inches by 19 inches.

Lent by the Earl of Northbrook.

13. MARAUDERS ATTACKING PEASANTS.

G. 786; Sm. 160; W. 99.—In front of the ruins of a building, perhaps a monastery, the inhabitants are fighting desperately with marauding soldiers. A peasant wishes to attack the soldiers with a pitchfork, but is held back by his wife and son. The marauders commit all kinds of lawless deeds. Two monks, who are eating and drinking, try to restore peace.

Signed in full in the right-hand bottom corner; canvas, 16¾ inches by 20 inches.

Lent by the Marquess of Bute.

14. A RUSTIC FEAST (or, View of a Dutch Village during some Public Holiday).

G. 621; Sm. 2; W. 277.—On the right a company of persons, who have just left the tavern, are departing in a boat. A gentleman stands on the bank of the river with cap in hand and bids them

farewell. On the other side are a number of peasants; among them is a man on horseback drinking a parting glass. Near them are a church and a village.

Signed in full on the boat; panel, 16½ inches by 26 inches.

Lent by Arthur F. Walter, Esq.

15. THE ALCHEMIST.

G. 229.—Six figures. The alchemist, dressed in loose grey jacket and breeches and a brown cap, sits at the smelting furnace, and is about to throw into the crucible the last florin belonging to his wife, who stands behind him to the left. A man standing between them reads out to the woman a formula, and seeks to inspire her with confidence in the experiment. Behind her stands a boy with an anxious face, holding a clarinet. In the background a stout man with a ruddy face writes down what a thin pale man, who is seen in profile, dictates to him. Upon the fireplace is a label with the words: 'Theofrastus Pareselsis Esho.' To the left is a view of a landscape.

Signed in full and dated 1668; canvas, 39¼ inches by 31¼ inches.

Lent by Lady Wantage, R.R.C.

16. THE DRINKERS.

G. 748; Sm. Suppl. 65; W. 172.—In the foreground sits a man, facing left and bending forward. He wears a broad-brimmed hat and a greyish-yellow cloak. With his left hand he holds a small pewter pot on his left knee; with the right he raises his glass to his lips. Opposite him in the middle distance is a man, wearing a pale red dress and cap, who reads from a news-sheet. In the right background the hostess of the tavern stands behind her counter; in front of her is a man with a tall hat. On the table to the left are a square bottle, a metal bowl, and a white clay pipe. At the back is a curtain.

Signed in the right-hand bottom corner; panel, 14¾ inches by 11½ inches.

17. THE GALLANT.

G. 421 ; Sm. Suppl. 109 ; W. 138. In an interior two women sit by the hearth, looking at an old man, who, with hat in hand, makes them a bow. A man, probably Jan Steen himself, standing by the fire looks on with a smile. An older man sits in the chimney-corner smoking his pipe. In the background is an open door.

Signed in full ; panel, 15¾ inches by 14 inches.

Lent by Lord Swaythling.

18. THE EGG DANCE.

G. 600 ; Sm. 110 ; W. 297.—A large composition of about forty figures. In the centre four peasant men and women dance round an egg. In the foreground are a bagpiper and a young man. Behind them is a fiddler. Various loving couples ascend and descend the staircase in the background. At the door on the right two gentlemen lead in a lady of distinguished appearance. To the left is a table surrounded by jovial men and women. The walls and the ceiling are adorned with branches.

Signed ; canvas, 44 inches by 52 inches.

Lent by the Duke of Wellington, K.G.

19. THE OPERATION ON THE EAR.

G. 187.—A surgeon is operating on a man. A woman looks on.

Signed in full in the bottom left-hand corner ; panel, 14 inches by 11 inches.

Lent by Sir Edward Leigh Pemberton, K.C.B.

20. THE DRAWING-MASTER.

G. 247 ; Sm. 36 ; W. 348.—A young girl is drawing from a cast ; the master corrects the drawing. She looks on and at the same time sharpens her pencil. Behind the table sits a boy. Upon the table is, among other objects, Lievens's

woodcut of an old man. Behind a Flemish curtain is the studio, in which a picture just begun may be seen on an easel. In the right foreground is a fine still-life group, composed of a laurel wreath, a skull, a muff, a lute, and other things.

Panel, 18¾ inches by 15½ inches.

21. GRACE BEFORE MEAT.

G. 374; Sm. Suppl. 90; W. 135.—Six figures in an interior. The mother shows a little child how to fold its hands. The boy on the other side of her laughs during the grace; the father, sitting to the right, gives him a stern look. On the left the maid-servant brings a dish of food to table. In the foreground is the elder daughter, with her back to the spectator. On a chandelier, in the centre of which hangs a bell, are the words, 'Ons dagelyck brood' ('Our daily bread'). Over the fireplace to the right is a paper inscribed with eight lines from the 'Proverbs.'

Signed 'J. Steen' below the text from 'Proverbs'; canvas, 39 inches by 33 inches.

Lent by the Duke of Rutland.

22. THE BLIND BEGGAR.

G. 280.—He sits at the side of a road, dressed in brownish yellow. A boy in dark brown takes red fruit from his hat and puts it in a bowl which the beggar holds out. Behind them is a woman, wearing a yellow bodice, a grey apron, and a broad-brimmed straw hat, with a marketing pail on her right arm. To the left is a tree; in the distance, to the right, is a church tower.

Panel, 19½ inches by 15⅓ inches.

Lent by The Rev. Lord Scarsdale.

23. THE MARRIAGE FEAST.

In a large room with staircase on the left, a number of people are gathered. The bridegroom

leads the bride into the room through a door on the left. A man standing on a tub in the middle of the room plays the fiddle. Two children with a dog stand beside him. A man seated on a table, on the right, drinks from a glass, and the whole company makes merry over the event.

Signed in the right-hand bottom corner; panel, 21½ inches by 28 inches.

Lent by Lord Huntingfield.

24. THE SPENDTHRIFT (or, 'Lightly Come and Lightly Go.')

G. 854; Sm. 148; W. 87.—Five persons are in a large room hung with tapestry. At a table before the hearth sits a man dressed in black with a lace collar. A young woman offers him wine. On the left of them a woman is opening oysters. Behind the young woman stands a man with a red cap. In the foreground a boy pours wine from a bottle into a jug. A dog sniffs at a half-peeled lemon placed on a chair in front. To the left is seen an adjacent room, in which two men are playing backgammon. Above the chimney-piece is a picture and a figure of Fortune, inscribed, 'Soo gewonnen soo verteerd' ('Lightly come and lightly go').

Signed in full, and dated 1661; canvas, 31 inches by 40½ inches.

Lent by L. Neumann, Esq.

25. TWO PEASANTS AT AN INN.

G. 678.—One lights a match.

Signed in the right-hand top corner; panel, 9½ inches by 8 inches.

Lent by Sir Frederick Cook, Bart.

26. PEASANTS AT PLAY IN FRONT OF A TAVERN.

G. 743.—On the left three peasants beneath a large tree are playing a game with balls and a ring.

Numerous men and women fill the scene. On the right some sit round a table. The sky is overcast.

Signed in the right-hand bottom corner; panel, 19½ inches by 24 inches.

Lent by Captain H. Heywood-Lonsdale.

27. THE COCKFIGHT.

G. 745; Sm. 159; W. 98.—In the foreground of a landscape twelve persons watch a cockfight. A youth in a yellowish-brown jacket and a rough woollen cap kneels on the ground, holding a blood-stained bird; behind him a woman converses with a peasant. Near the woman is a boy looking sadly at his defeated bird. On the other side an elderly man stretches out his hand to receive payment of the bet that he has won from a young man. At the back a man, laughing, sits under a tree.

Signed in full on the right; canvas, 31½ inches by 45 inches.

Lent by the Marquess of Bute.

28. A FAMILY AT TABLE (or, 'Grace before Meat.')

G. 378; Sm. 167; W. 177.—A little girl says grace; the mother serves something from a brown pot; the father cuts the bread. The eldest boy, a son of the artist, looks at the spectator.

Signed in full in the left-hand bottom corner; panel, 16 inches by 14 inches.

Lent by George Salting, Esq.

29. SKITTLE-PLAYERS (The Game at Nine-pins).

G. 737; Sm. 33; W. 63 and 438.—In front of a tavern in a wood some peasants are playing at skittles. Two men and a boy in the foreground watch the man who is about to throw the ball. On the other side a man sits on the grass with a pipe and a bottle of wine, near a pair of lovers are seated

on the ground. The setting sun sheds a warm light over the scene.

Panel, 13 inches by 10½ inches.

[A copy is in the Rijksmuseum, Amsterdam, D. Franken bequest.]

Lent by George Salting, Esq.

30. THE PHYSICIAN'S VISIT.

G. 137; Sm. 75; W. 72.—The girl, wearing a purple jacket trimmed with ermine, a pale green shot-silk skirt, and a white kerchief, rests her head on her hand. The physician at her side feels her pulse. The mother stands on the left, holding a bottle. In front of her is a chair covered with red stuff; a boy sits on the floor, playing with a bow and arrows. To the right is a dog lying on a cushion. On the wall hangs a picture of Venus and Adonis; near it is a painting of a man by Frans Hals. On the left, through an open door, is seen a man, who sits at a table reading.

Signed in full on a step which leads to the adjacent room; panel, 19 inches by 16¼ inches.

Lent by the Duke of Wellington, K.G.

31. THE HURDY-GURDY PLAYER ('Soo de ouden songen, soo pijpen de jongen.')

G. 91; Sm. 51; W. 71.—Sixteen persons are taking their ease in a room. In the centre, at a table with a white cloth, sits a man in an arm-chair, raising his glass and singing with the others. A woman holds a fat child in her lap. Behind the man are an old woman, who sings from a sheet of music, and a young girl. Behind them a boy plays the fiddle; a man grinds a hurdygurdy, and another boy plays the bagpipes. In the foreground are two children—a boy playing with a pipe, and a girl blowing down the spout of a pewter pot. Near them is a spaniel. Different objects lie on the floor. From

the ceiling hangs a chandelier, having the first words of the proverb, 'Soo dovde.'

Signed in full below a cask; panel, 17¼ inches by 23½ inches.

Lent by Lady Wantage, R.R.C.

32. THE PHYSICIAN'S VISIT.

G. 162.—The physician feels a young girl's pulse in the presence of her mother.

Canvas, 15½ inches by 13¾ inches.

Lent by the Marquess of Lansdowne, K.G.

33. THE WOMAN AT HER NEEDLE.

G. 333; Sm. Suppl. 87; W. 27.—This is supposed to represent Jan Steen and Mariette Herculens. A girl with a sewing-pillow on her lap is seated to the left in a room; near her on the floor are a red jacket trimmed with white fur, a basket, a copper pan, and a pair of scissors. From the right approaches a man who takes off his hat to the girl and holds a cake in his left hand; she looks embarrassed. On the wall is a picture (probably by Van Goyen); in the left-hand corner is a bed; through an open door is a garden. The belief that the figures represent Jan Steen and Mariette Herculens rests upon Houbraken's story that the artist took the girl some cakes in order to win her favour. The story, as Westrheene suggests, was probably invented to explain the picture.

Signed in full in the left-hand bottom corner; panel, 16 inches by 13¾ inches.

Lent by Mrs. Stephenson Clarke.

34. THE WOMAN MAKING CAKES.

G. 349.—The woman, dressed in red, with a grey apron and a mauve skirt, sits in the open air before a cooking pan. In her left hand she holds a knife; with her right hand she takes money from a

girl standing to the left. Near her, to the right, is a table with butter and fruit. Farther away is a large basket; a brown earthenware pot stands on the ground. To the left behind her stand a man in a broad-brimmed hat and an old woman. The group is sheltered by a large tree. To the right is a fence with an open door, through which a man is departing.

Canvas, 25 inches by 19 inches.

Lent by Lt.-Colonel Sir Audley Neeld, Bart., C.B., M.V.O.

35. PORTRAIT OF THE ARTIST: A WHOLE LENGTH.

G. 863; Sm. 121; W. 64.—He sits in a chair turned slightly to the right, with his legs crossed in a comfortable attitude. He is playing a mandoline and merrily singing to his own accompaniment. He wears a brown cloak lined with red and yellow sleeves, green slashed hose, and a dark red cap. On a table to the right are some books and a pewter pot. Behind him is a dark green curtain.

Signed in the right-hand bottom corner; panel, $21\frac{3}{4}$ inches by $16\frac{1}{2}$ inches.

Lent by the Earl of Northbrook.

36. A PEASANT BRAWL IN A TAVERN.

G. 770; W. 31.—One man has fallen on the floor; his opponent seizes him by the hair. A young woman, whose cap has fallen off, tries to part the men; an old woman stands behind her. On the left a man comes down a staircase; a woman resolutely holds fast the cellar door, through which a man tries to force his way into the room. By the hearth on the right are three persons, among them a woman who laughs heartily. On the floor are various objects.

Signed in full in the right-hand bottom corner, and dated 167–; panel, $14\frac{1}{2}$ inches by 19 inches.

Lent by Charles D. Crews, Esq.

37. THE PHYSICIAN'S VISIT.

G. 135; Sm. 144, Suppl. 88; W. 28.—A girl wearing a grey velvet jacket trimmed with white fur, a mauve skirt, and a white cap, sits at a table on which she rests her right arm. The physician feels her pulse with one hand and with the other holds up a bottle to examine the contents. A woman behind the girl looks anxiously at the physician. In the background is a bed; in the foreground is a charcoal-pan, with a piece of smouldering tow in it.

Signed in full in the left-hand bottom corner; panel, 16 inches by 13½ inches.

Lent by Mrs. Stephenson Clarke.

38. THE OYSTER FEAST (or, An Oyster-shop).

G. 855; Sm. 62; W. 146.—In the foreground a man in black hands an oyster to a lady. She wears a red velvet jacket, a grey skirt, and a linen cap, and holds a glass of wine. In the middle distance is a table, at which an old woman is opening oysters; a laughing man stands near her with a dish. Farther back a man is conversing with a maid-servant. There are various accessories.

Signed in full in the upper left-hand corner; panel, 15 inches by 12 inches.

Lent by George Salting, Esq.

39. THE DRUNKEN WOMAN.

G. 753.—Under a large tree a drunken woman is led by two other women down a flight of steps. Her neck is bare; she wears a dull red dress and holds a jug in her right hand. A laughing man with his left hand raised helps to carry her down. In the foreground stands a boy, who is half turned away from the spectator; he wears a slouch hat and holds out a large pot to the woman, who is vomiting. In the background to the left a pig is driven about by a

boy; a drunken peasant has fallen on the ground. In the centre stands a laughing fiddler; he has a pipe stuck in his hat-ribbon, and one of his stockings has fallen down his leg. On the right there are a dozen or so spectators; two children point at the drunken woman; a peasant holds in his arms a child that stretches out its hand and cries; a woman in despair presses both hands to her sides. At the window of a tavern on the right are three peasants; one of them reads aloud. In the right foreground a pig is eating from a trough; in the centre is a cask. There are clouds in the evening sky.

Canvas, 33½ inches by 28 inches.

Lent by Dr. A. Bredius.

40. THE CROWNED RHETORICIAN.

A man whose bald head is encircled with a wreath, reads out something from a paper. A young man, wearing a tall hat with a pen behind his ear, looks over the paper. To the right are a laughing man with a full glass in his hand (Jan Steen himself), and another with a straw or pipe in his mouth. Upon a placard hanging from a balustrade are the words: — 'In liefde verwarmt' ('Warmed in love.') The picture is said by Weyerman to have been painted in a morning in a wager with Mieris. A version with a false signature and a different inscription is in the Picture Gallery, Augsburg.

Panel, 24½ inches by 18¼ inches.

Lent by Dr. A. Bredius.

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